Tenth Edition

# A PRACTICAL METHOD

for

# SELF INSTRUCTION

on

# THE UKULELE

By

N. B. BAILEY

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PRICE 75 CENTS

Sherman, Clay & Co.
San Francisco

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# INTRODUCTORY

A careful analysis of the unsatisfactory methods heretofore published, and a thorough study of the different styles of playing used by the best performers on the Ukulele, no two of which play alike, has led us to compile this work which comprises the best and most practicable features of all.

Prepared especially for self study, great care has been taken in giving the instructions in the simplest form and language.

By our copyrighted system no knowledge of music is necessary and any person who will follow the instructions carefully will very quickly acquire a proficiency which will result in much enjoyment from the instrument.

There are a sufficient number of exercises, diagrams etc., each explained in detail, to make every step perfectly plain. The entire work is arranged in a consistently progressive manner, making it ideal for teacher's use.

# THE UKULELE

THE UKULELE, the typical native Hawaiian instrument of diminutive guitar shape, has won its way to an important place in the stringed instrument family on account of its delightful tone and the ease with which it can be learned. By the Hawaiians it is used as an accompaniment to their songs with such novel and fascinating effect that once heard it is never forgotten. It is, indeed, as necessary to the Hawaiian glee and musical clubs as drums to our own military bands. Unless accompanied by the Ukulele, the native Hula and Luau dances would be like meat without salt.

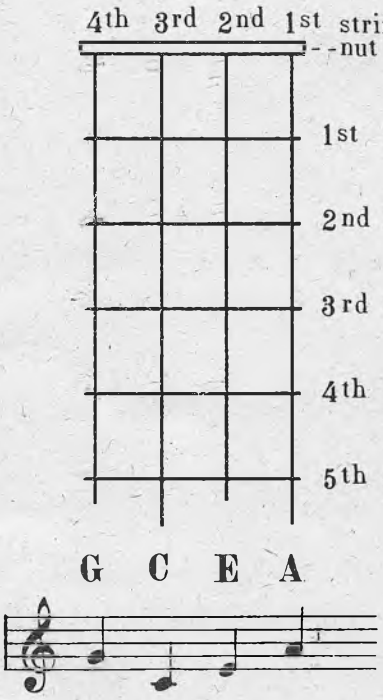
The Ukulele was first produced in Hawaii about the year 1879 and sprung into such favor that the old Taro-patch Fiddle was immediately dethroned in favor of its smaller brother. From that date to this the Ukulele has reigned supreme in Hawaii and has invaded the Pacific coast states to such an extent that one is sure to hear its soft tones wherever young people congregate. In one university alone there are over one thousand of these charming little instruments.

With its tropical tone coloring and delightful individuality, it has come to be recognized as a beautiful accompaniment for the voice in any style of song and is as adaptable to 'rag-time' as to the more sentimental Hawaiian melodies. Its simplicity is such that any one can learn to play it in a very short time. If one wishes to give it serious study the effort will be well repaid, as its possiblities as a musical instrument are unlimited. Some players have acquired a wonderful technique.

Koa, or Kou, a rare and highly valued native wood, now rapidly diminishing in supply, is absolutely necessary in the manufacture of a genuine Ukulele, as no other wood will produce the deep mellow tone which is the chief reason for the instrument's popularity.

# Part I.

## How To String The Ukulele.




For the 1st and 4th strings use Banjo third string, gut.

For the 2nd and 3rd strings use Violin "E" strings.

The above selection of strings is usually the most satisfactory, but, owing to differences in instruments and to individual ideas regarding tone quality, it is well to experiment with strings until the desired tone quality is obtained.

If the instrument sounds weak or thin try heavier strings such as Violin "E" and "A". If, on the contrary, the tone is flat or dead use lighter strings such as Banjo second and third.

## Method of Tuning.

Tune the 3rd string *(see diagram page I)* to middle "c" on the piano.

Stop *(press down)* the 3rd string just back of the fourth fret and tune the 2nd string in unison *(to the same pitch)*

Stop the 2nd string at the fifth fret and tune the 1st string in unison.

Stop the 2nd string at the third fret and tune the 4th string in unison.

The native Hawaiians sometimes tune one tone higher *(i.e. third string tuned to D on the piano, etc)* to secure a more brilliant effect.

Another way of tuning is by the notation, do, mi, sol, do.

The 3rd string is "do"
The 2nd " " "mi"
The 4st " " "sol"
The 1st " stopped at the third fret is the higher "do."

# Correct Position.

PRINCE JACK HELELUHE

## LEFT HAND

The neck of the Ukulele should be held between the thumb and fore-finger, the ball of the thumb resting on the edge between the 1st and 2nd frets. Keep the hand in a straight line with the fore arm.

Never allow the palm of the hand to touch the back of the neck.

When playing chords in which several strings are stopped by one finger, the ball of the thumb rests underneath the neck.

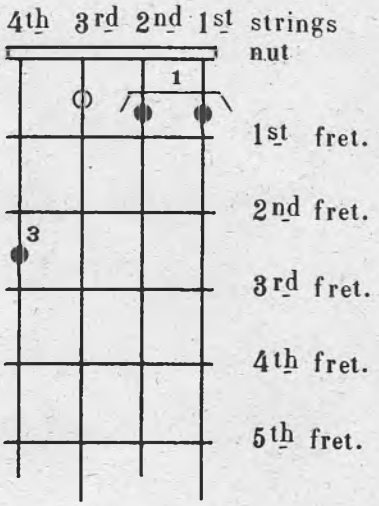
## RIGHT HAND

Hold the Ukulele rather tightly against the body with the fore arm so that you can play either seated or standing.

# Part II.

## Diagrams of Chords in the Principal Major and Minor Keys.

### EXPLANATION.




The four vertical lines represent the four strings, the double horizontal line the nut and the single horizontal lines the frets.

A black dot, ●, indicates that the string upon which it is placed is to be pressed down, or stopped, at the position indicated.

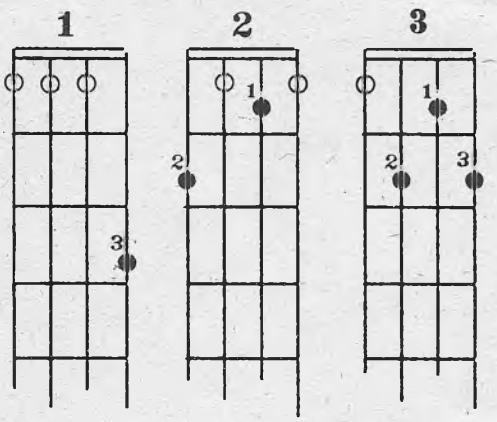
The number above the dot tells which finger to use.

The circle, ○, indicates an open string, i.e. the string upon which it is placed is to be played without being stopped.

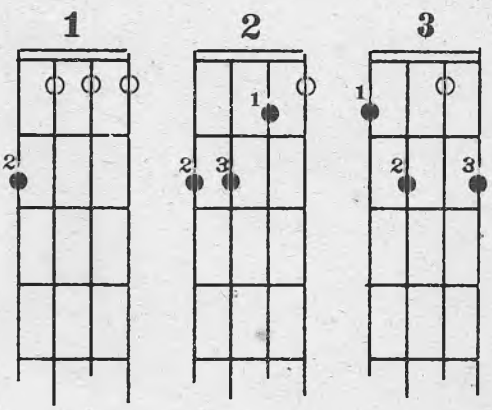
The bracket indicates that two or more strings are stopped with one finger.

Example: in the diagram above, the first and second strings are stopped by the first finger just above the first fret. The third string is open and the fourth string stopped by the third finger just above the third fret.

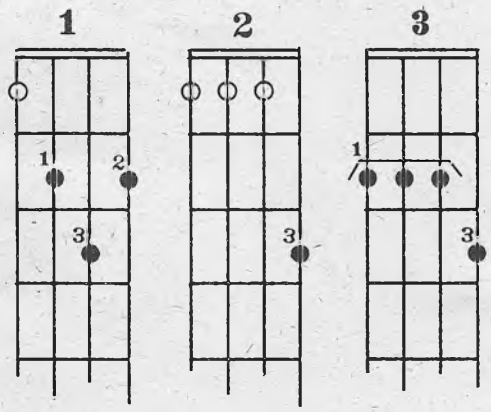
## Key of C Major

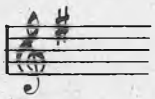


## Key of A Minor

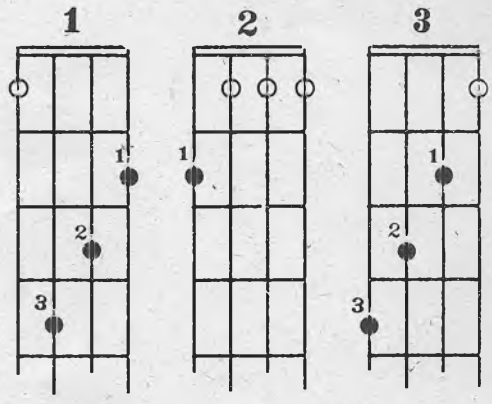



## Key of G Major

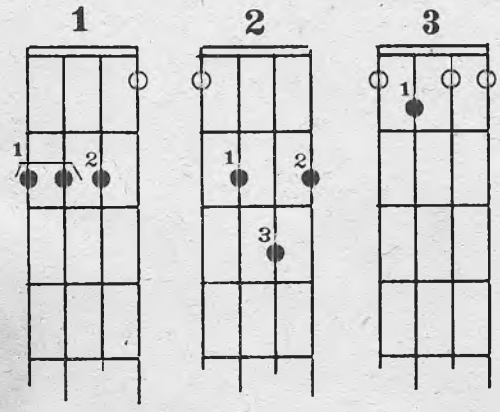


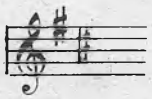



## Key of E Minor

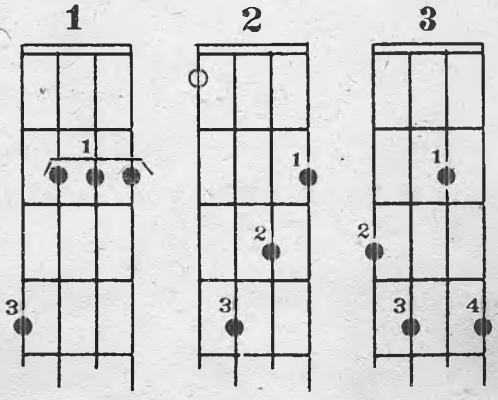



## Key of D Major

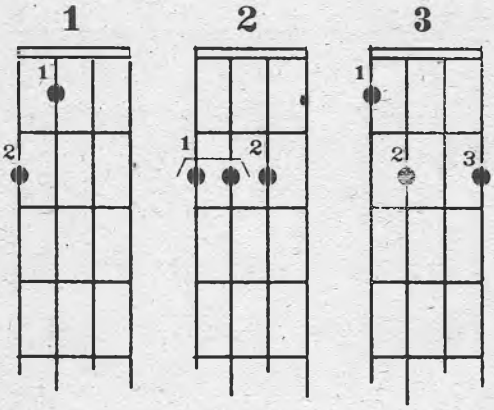


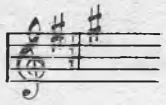



## Key of B Minor

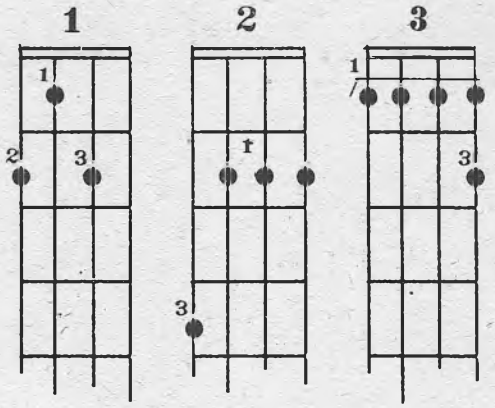


## Key of A Major

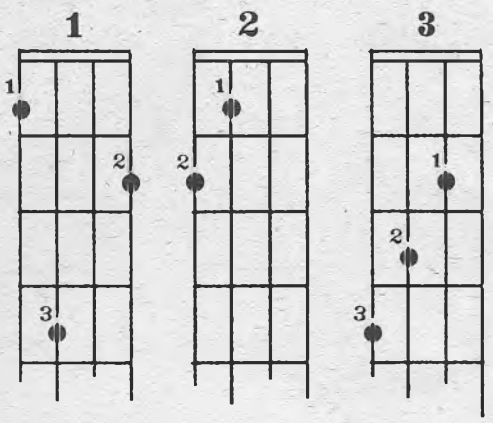


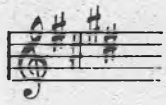



## Key of F♯ Minor

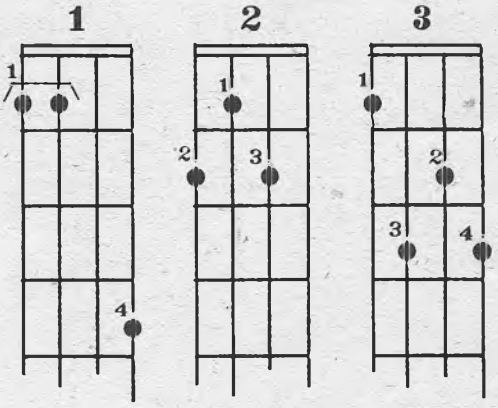



## Key of E Major

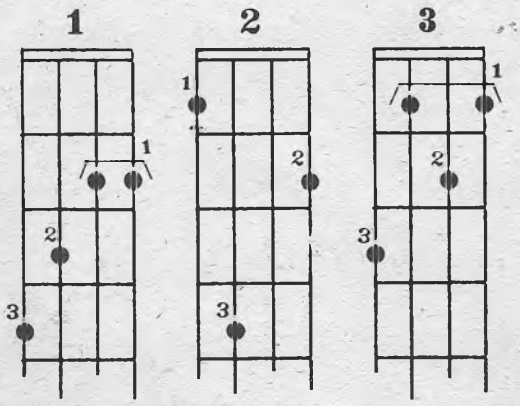


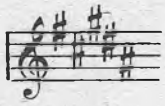



## Key of C♯ Minor

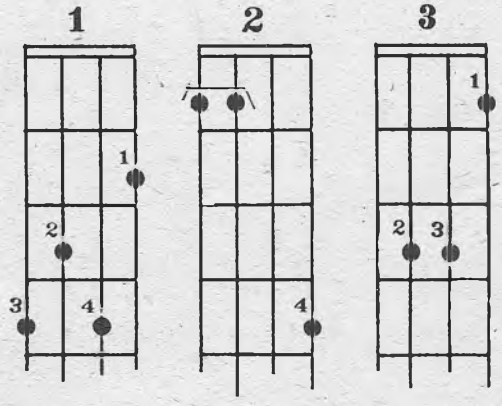



## Key of B Major

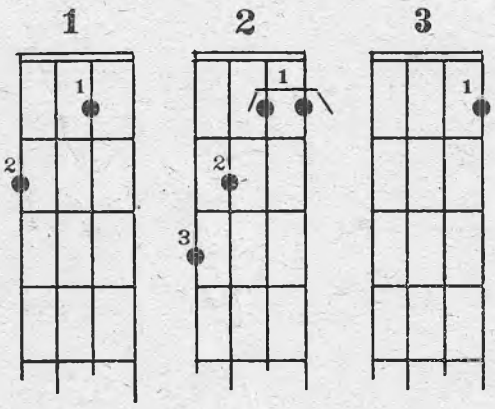


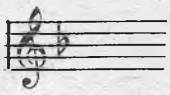



## Key of G♯ Minor

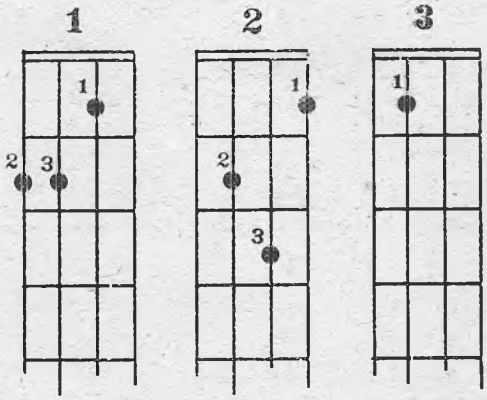


## Key of F Major

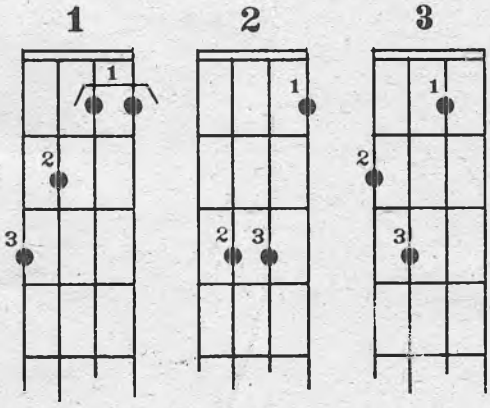


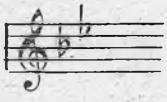



## Key of D Minor

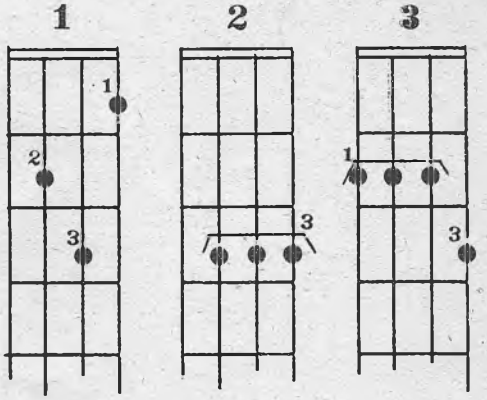



## Key of B♭ Major

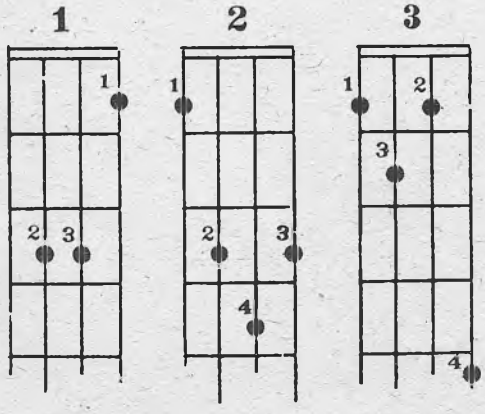


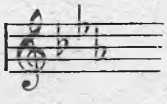



## Key of G Minor

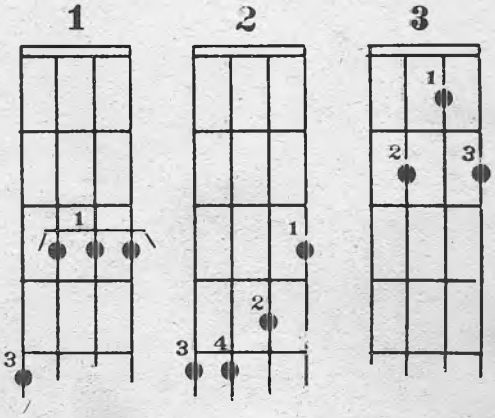



## Key of E♭ Major

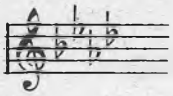


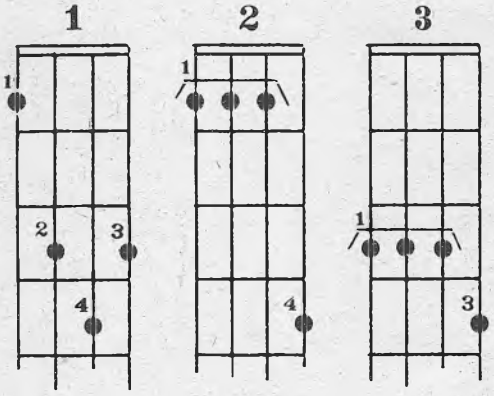



## Key of C Minor

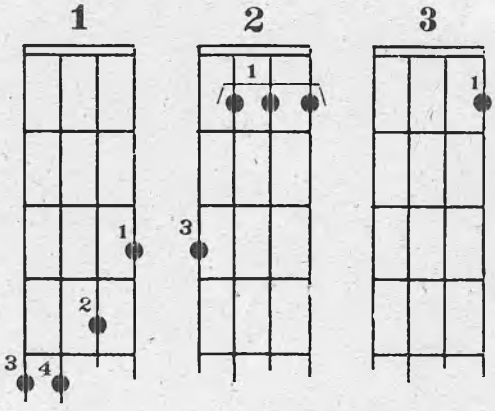


## Key of A♭ Major

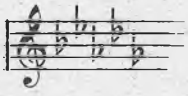


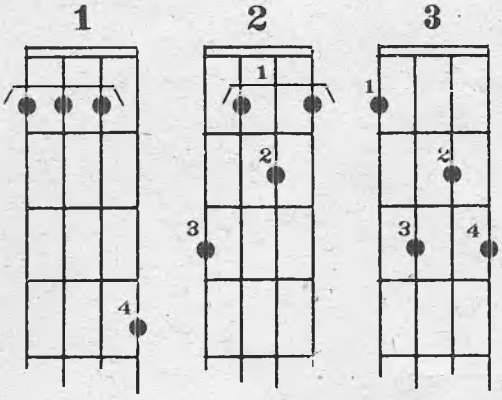



## Key of F Minor

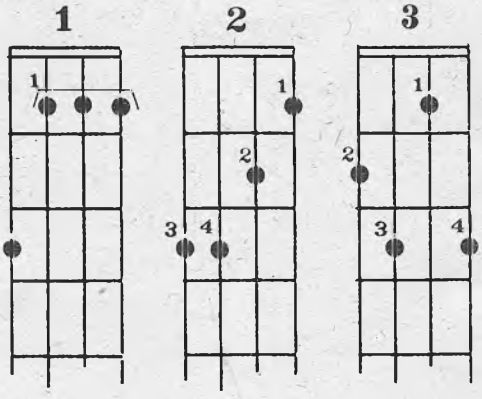



## Key of D♭ Major

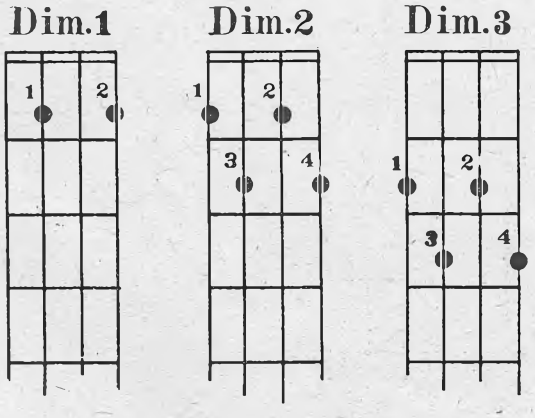





## Key of B♭Minor




## Diminished Seventh Chords



# Part III.

## The Common Stroke.

There are several different strokes which are effective in various styles of music. For the present we give only the "Common" or "Ordinary" stroke which is the basis of all the others and must be thoroughly mastered before any of the more complicated are attempted.

The Common Stroke is made by dragging the fore finger of the right hand lightly down and up across all the strings at the upper edge of the sound hole.

The hand must be relaxed at all times, the stroke being made entirely with the wrist which must be perfectly free in its motion. *Keep the wrist high.*

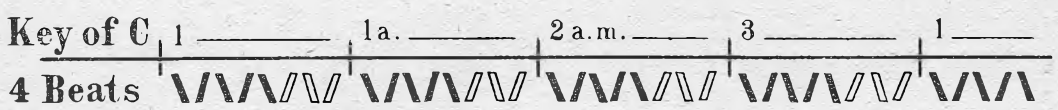
Make the down stroke squarely on the nail of the forefinger, and the up stroke with the ball or fleshy part.

There are two strokes to a beat, Down, *(marked* \ ) and up, *(marked* / )

A rest is indicated by a light faced stroke sign and has the same time as a stroke, viz \ indicates a rest of the same duration as a down stroke.

# Playing the Chords.

EXAMPLE




EXPLANATION

*Above the Line*-"Key of C" means that the chords of the key of C Major are to be used *(Minor key would be indicated "Key of C.M.")* The numerals tell which chords of that key are to be used.

When a chord from another key is used it will be indicated, 1g *(1st chord G Major)*, 2 e.m. *(2nd chord E Minor)* etc.

A horizontal line after a numeral indicates a continuance of that chord

*Below the Line*- "4 beats" means that there are four beats *(eight strokes)* to a measure. A measure is the space between the perpendicular lines.

*Now*- Place the fingers in position for the first chord key of C Major, *(p 9)* strike, down, up, down, up, down; rest the time it would take to make three strokes, *(up, down, up.)* It is a good plan at first to keep the hand moving in time during the rests. Next play the first chord of A Major *(p10)* in the same manner. Then the second chord of A Minor *(p 9)* then the third chord of C Major. Finish with the first chord of C Major.

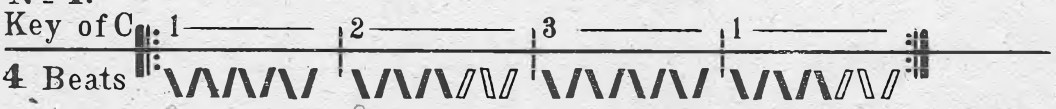
If you have carefully studied every thing up to this point you will have no difficulty in playing the following exercises.

Take one exercise at a time, play it slowly at first. Do not leave it until you can play it smoothly and rapidly.

# Exercises

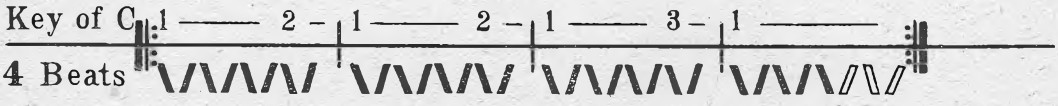
**No 1.**

Key of C 4 Beats



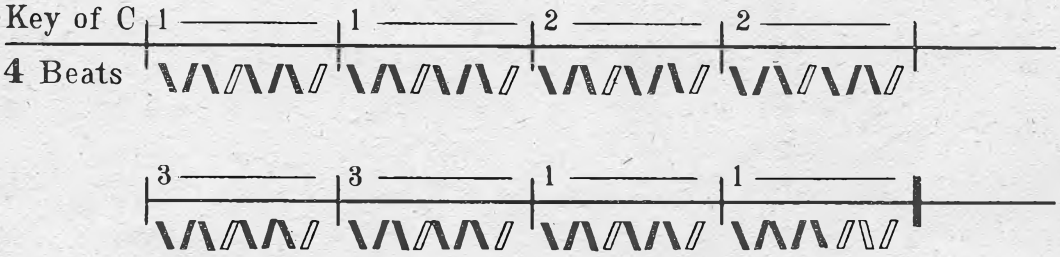

**No 2.**

Key of C 4 Beats



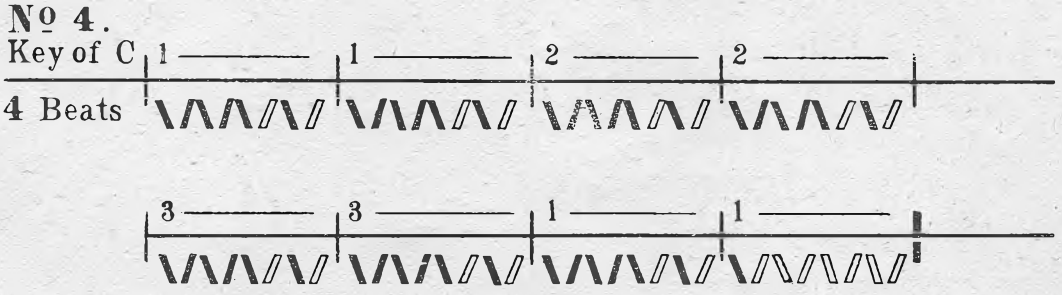

**No 3.**

Key of C 4 Beats



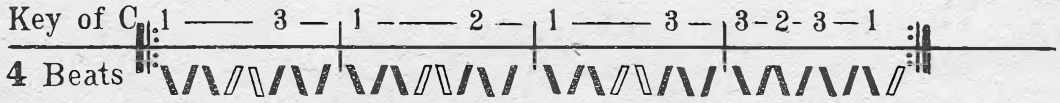

**No 4.**

Key of C 4 Beats



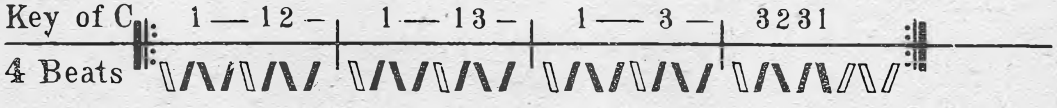

**No 5.**

Key of C 4 Beats




**No 6.**

Key of C 4 Beats




Practice these exercises in all keys, both major and minor. Do not shirk them as they are absolutely essential.

The heavy double bars indicate a repeat or that the music between the two is to be played twice.

# Part IV.

## The Strokes.

Strictly speaking there only eight different strokes, four down and four up, as given below.

Practice each one separately until you are sure of it.

## Down Strokes.

1st Use the nail of the first finger as explained on page thirteen

2nd Nail of first finger, as in D1, followed by the ball or fleshy part of the thumb. Strike squarely across the strings.

3rd All the fingers, starting with the nail of the first, followed by the nails of the second, third and little finger. Keep the fingers about a half inch apart. Make this stroke obliquely across the strings, start at about the middle of the sound hole, finish at the upper edge.

4th Just the reverse of D-3, start with the nail of the little finger, the rest of the fingers following. Strike obliquely as in D-3.

## Up Strokes.

1st Use the ball of the first finger as explained on page thirteen

2nd Use the thumb nail

3rd Thumb nail followed by ball of first finger.

4th Thumb nail followed by the ball of each finger.

Hold the fingers about one inch apart.

NOTE: You must at all times keep the hand and wrist perfectly flexible, holding the wrist high. Every stroke is made by dragging the fingers rapidly but lightly over the strings.

*Do not beat the strings.*

EXAMPLE:-

4 3 1 1 4 3 1 1 etc.

D-4, U-3, D-1, U-1, D-4, U-3, D-1, U-1, etc.

## Application of the Strokes.

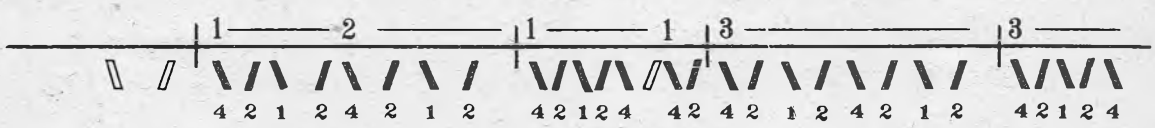
As no two musical compositions are alike, it follows that there can be no fixed rules to govern the application of the strokes.

The following are a few examples of the more generally used applications.

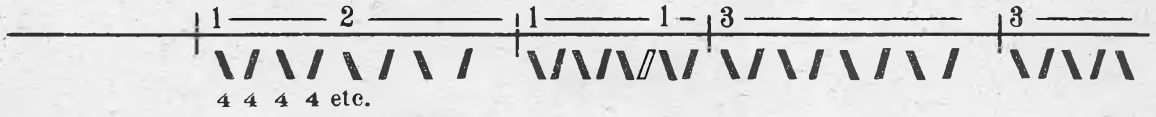
### Straight or Common Playing.

Practice this D-1, U-1, etc.

Another application is as follows:




Still another way




It is rather difficult to get this application smoothly, and a considerable time should be given it.

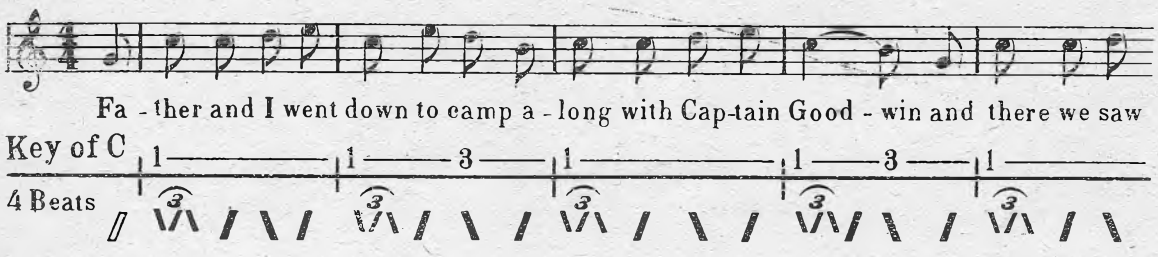
### Waltz or Three Beat Time.

This is the easiest of all the stroke applications, as there is only one stroke to the beat. All the different strokes can be used effectively in waltz time, but the following is perhaps the most characteristic. Note that the first beat in a measure is played with an up stroke.

## Triplets.

Triplets are three strokes played in the time of one indicated thus:- (up,down,up) or (down,up,down).

EXAMPLE.




Use D-1 and U-1 throughout. Practice first using the single down stroke, then put in three strokes without breaking the time. Be sure to get the strokes evenly. This is not so difficult if the hand is kept loose and the wrist high.

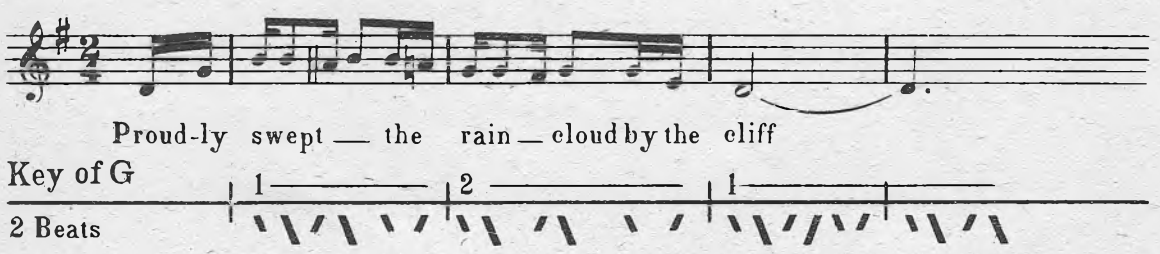
## The Half Stroke.

The half stroke, as its name implies, has only one half the time of a full stroke and is mainly used in playing rag-time or other syncopated accompaniments.

This is the most difficult of all the strokes to comprehend, but once mastered will be very easy to play.

In using the half stroke, strike only two or three strings; the ones next the hand.

EXAMPLE.



## Explanation.

Make the first two strokes just as closely together as possible. The first *(half stroke down)* on the third and fourth strings, i.e. the two strings next to you; the second stroke, full stroke down, across all the strings, emphasize this stroke and give it its full time. Then make the third, *(half stroke up)* across the third and fourth strings very quickly. The fourth *(full stroke down)* across all the strings, emphasize this stroke, giving it its full time. Finish the measure with two half strokes, *(down and up)*

The stroke markings indicate every motion of the hand very plainly and you should have no serious trouble in mastering this style of playing.

Use D-1 and U-2 throughout.

# Aloha Oe.

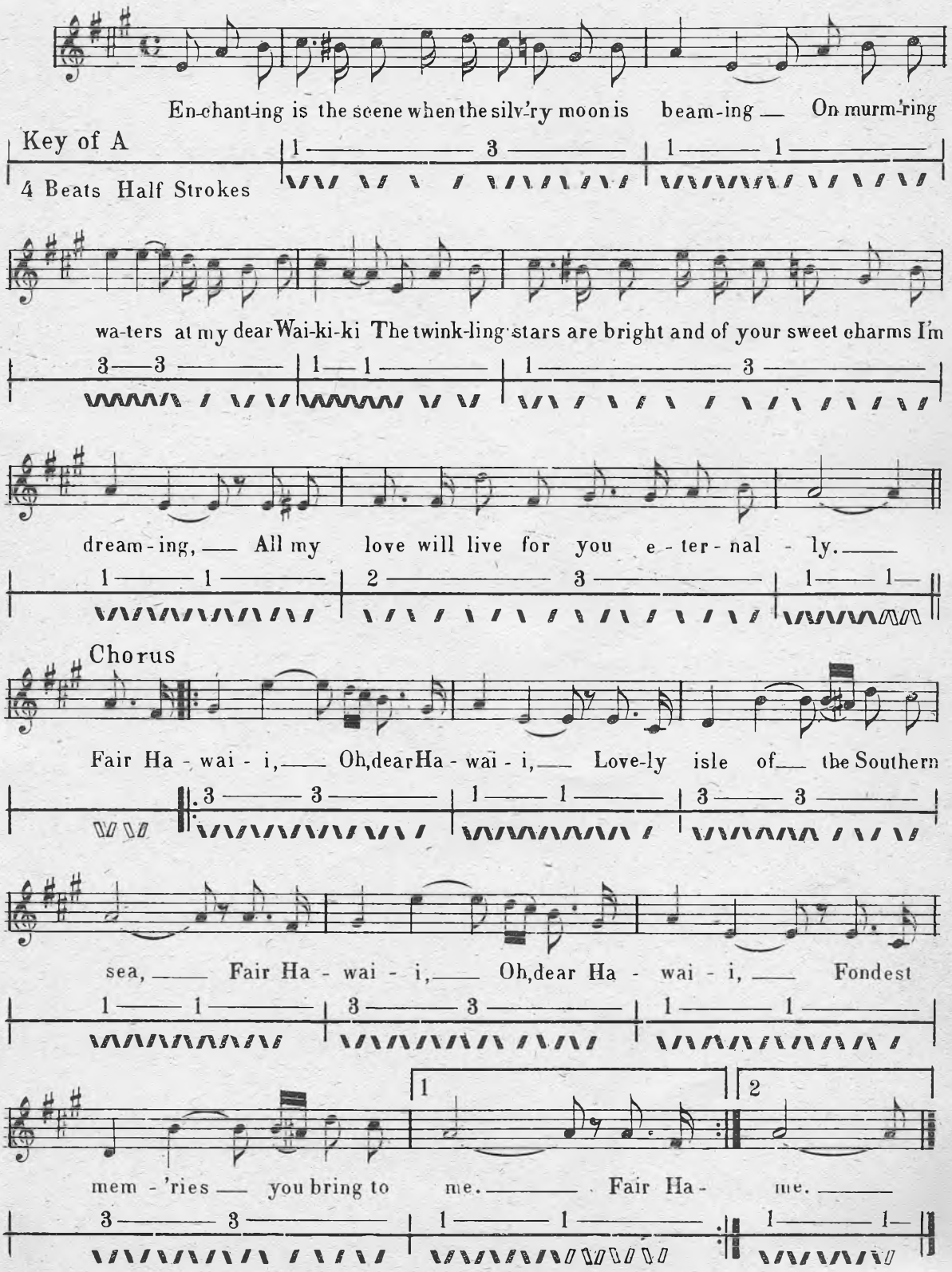
Moderato.

# Dixie Land.

I wish I was in de land ob cot-ton, Old times dar am not for-got-ten, Look a-way! Look a-
Key of C
2 Beats
way! Look a-way! Dix-ie Land. In Dix-ie Land whar I was born in,
Ear-ly on one frost-y mornin', Look a-way! Look a-way! Look a-way! Dix-ie Land.
Chorus
Den I wish I was in Dix-ie, Hoo - ray! Hoo - ray! In Dix-ie Land, I'll
Half strokes
took my stand, To lib and die in Dix-ie, A - way, A - way, A -
way down south in Dix-ie A - way, A - way, A - way down south in Dix-ie.

# Home, Sweet Home.

# Fair Hawaii.


En-chant-ing is the scene when the silv'ry moon is beam-ing — On murm'-ring
Key of A
4 Beats Half Strokes
wa-ters at my dear Wai-ki-ki The twink-ling stars are bright and of your sweet charms I'm
dream-ing, — All my love will live for you e-ter-nal - ly.
Chorus
Fair Ha - wai - i, — Oh, dear Ha - wai - i, — Love-ly isle of — the Southern
sea, — Fair Ha - wai - i, — Oh, dear Ha - wai - i, — Fondest
mem - 'ries — you bring to me. — Fair Ha - me. —

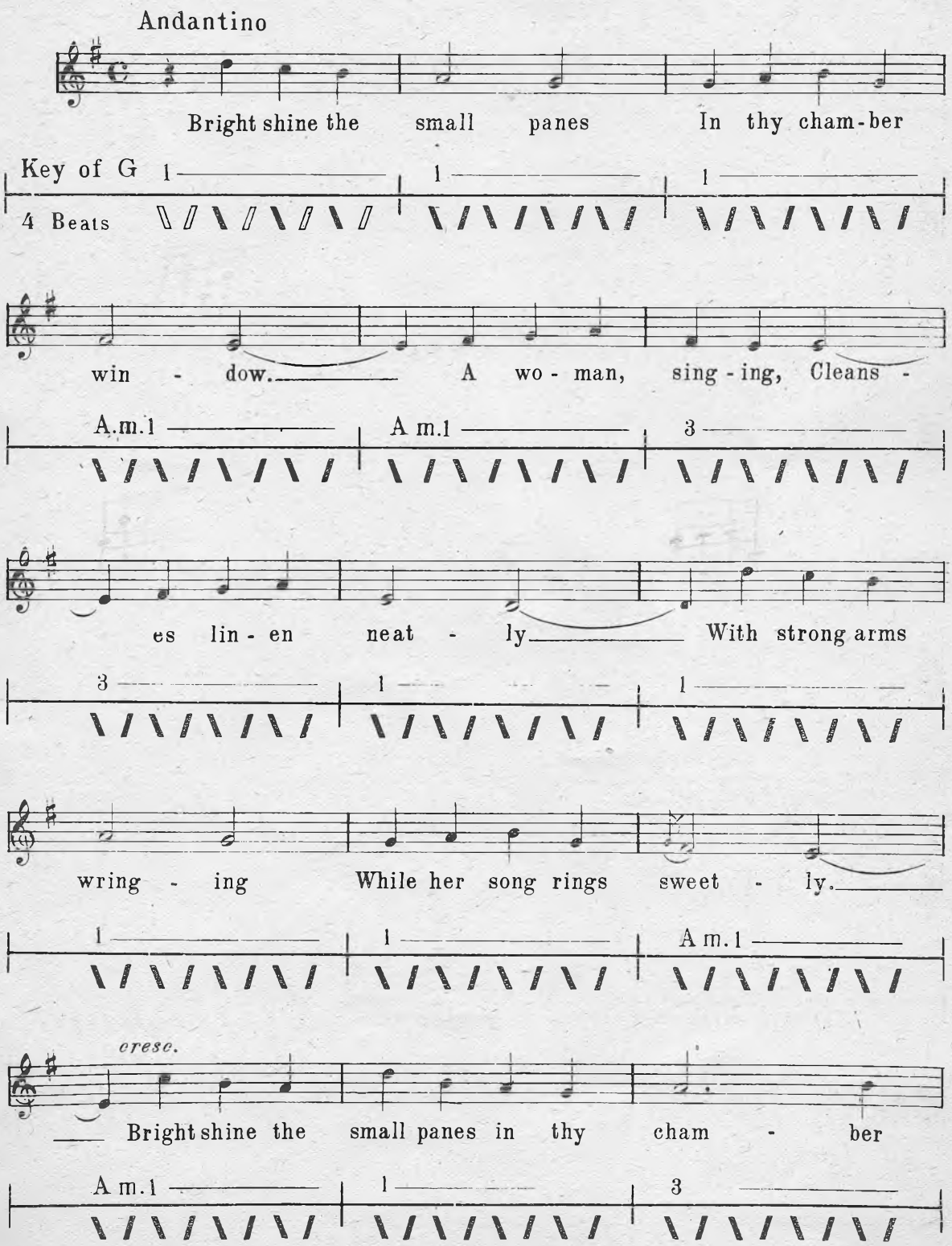
# Juanita.

Andante moderato

# My Old Kentucky Home.

# My Old Kentucky Home.(Cont'd)

# O Sole Mio.

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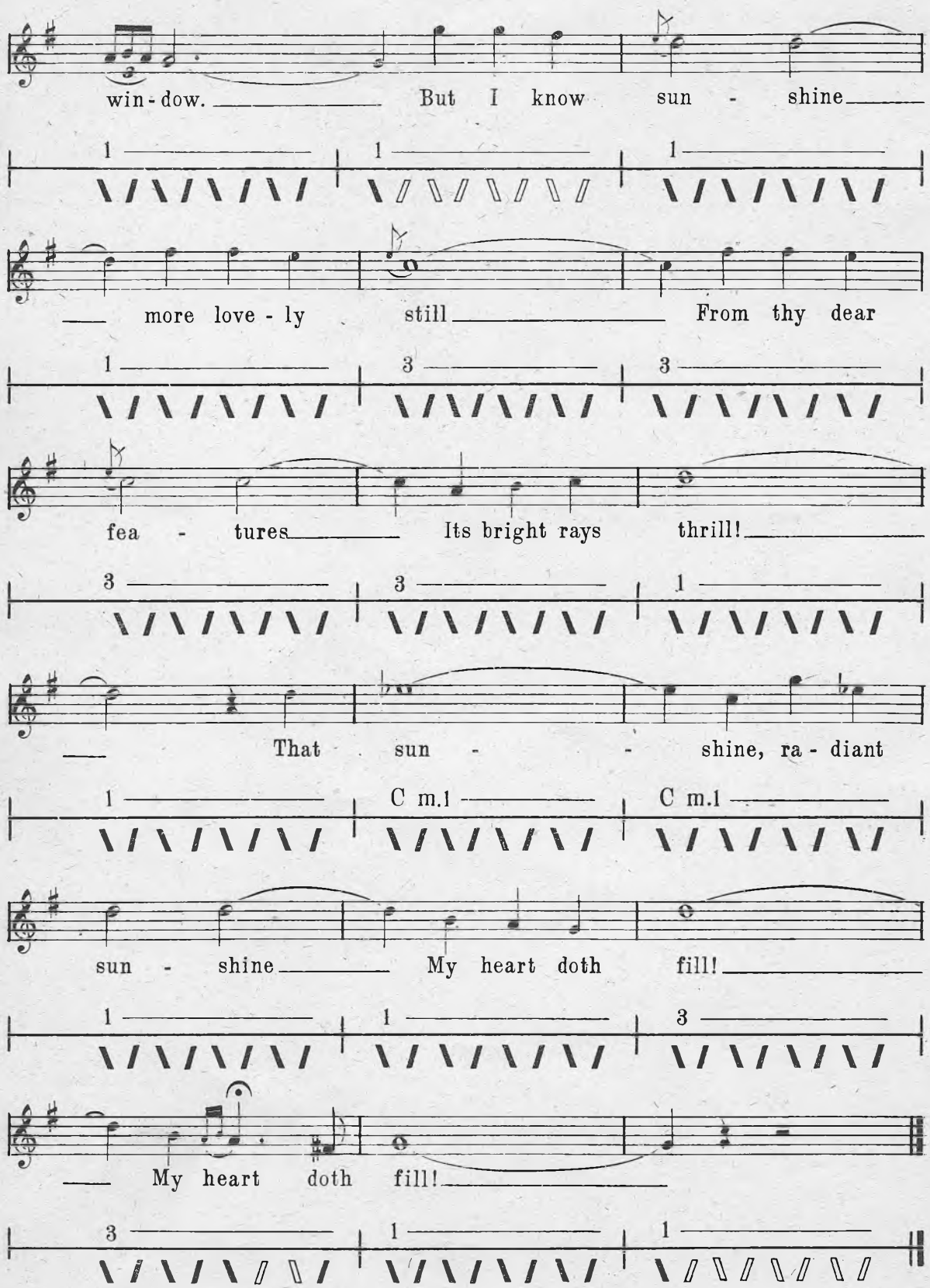
# O Sole Mio. (Cont'd)



# Ahi Wela.

*(Burning Love).*

All down strokes with roll effect.

# "Believe Me If All Those Endearing Young Charms"

# Ciribiribin.

(Waltz stroke)

## Ciribiribin.(Cont'd)

thing u - - nique there - in, Ci - ri - bi - ri -
bin, for - - ev - - er rings Like sounds of heav'n - ly
ser - a - phim, Ci - ri - bi - ri - bin, naught can ex -
cel, It holds us in it's ma - gic spell,
Ci - ri - bi - ri - bin, Ci - ri - bi - ri - bin,
Ci - ri - bi - ri - bin is what I mean.
Dim.

# Good Night Ladies.

# Funiculi-Funicula.

# Funiculi-Funicula.(Cont'd)

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# I Love You California.

# I Love You California.(Cont'd)

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